THE TATTVASAṂGRAHARĀMĀYAṆA

OF

RĀMABRAHMĀNANDA

BY

DR. V. RAGHAVAN

The Nature of the work

The Tattvasaṁgraharāmāyaṇa of Rāmabrahmānanda is a compendious account of the Rāmāyaṇa story, embodying many popular versions of incidents and oriented to the cult of the worship of Rāma as the Supreme Being. It is well known that in the wake of the Bhakti movement, the worship of Rāma attained great importance, and the cult ramified widely and gave rise to a considerable literature taking the form of Upaniṣads, Purāṇic sections and independent Purāṇic compilations called Saṁhitās, philosophical and devotional versions of the Rāmāyaṇa like the Adhyātma, Adbhuta and Ānanda, and independent digests on the methods and details of worship, recitation of Rāma's Name (Rāma-nāman) etc. In the process of this magnification, stories came up to explain such incidents in Vālmīki which obviously called for an explanation; thus a series of 'earlier stories', pūrva-vṛtta, arose, some of these being necessitated by the supposedly vulnerable points in the acts of Rāma. The mass of such stories of Rāmamāhātmya grew so much and got spread over so wide a literature that to-day anyone who wants to have a collection of all these, is faced with the formidable task of collation of material scattered in numerous works many of which are in manuscripts. But fortunately for the student of Rāma-literature, a recluse named Rāmabrahmānanda Sarasvatī set himself to the task and produced a compendium of such Rāma-stories in a work of his called the Tattva-saṁgraha-rāmāyaṇa. Each word in the name of the work is significant. As *Rāmāyaṇa*, it

adopts the same framework of the epic and sets forth the story in seven Kāṇḍas; as a *Saṁgraha*, it collects here all the stories bearing on Rāma's greatness and the incidents of his life found in the different sources; and as a work emphasising *Tattva*, the compilation aims at showing the inner significance and truth about Rāma as God Supreme and at pointing out the reasons and circumstances which led to certain courses that the incidents in the Epic took. Rāma-bhakti is one of the most widespread forms of devotion and the esoteric interpretation of the Epic in accordance with the faith that Rāma is the Supreme Godhead is very much in vogue. To all such votaries of Rāma the work of Ramabrahmānanda will be of great use. Nor is its use less to a student of the history and development of Rāma-stories and of the impact these had on the literatures of the different parts of the country, particularly works like the Rāma-carita-mānasa of Tulasi produced under the spell of the Rāma-movement that gained a momentum at the hands of Rāmānanda of Banaras.

The Author

In South India one of the greatest and most popular figures to follow this cult of Rāmabhakti and to have attained 'siddhi' or spiritual realisation by the prescribed mode of repeating Rāma's Name a crore of times is the Saint-Composer Tyāgarāja (1767–1847 A.D.). An elder contemporary of his and a friend of his father Rāmabrahman, was Upaniṣadbrahman of Kāñcī, the well-known Advaitic Sannyāsin whose prolific literary output comprised, besides original tracts on Advaita and Bhakti, commentaries on the numerous Upaniṣads, the Gītā, the Brahmasūtra and other Vedāntic and devotional *prakaraṇas*, some of which have been published by the Adyar Library and manuscripts of all of which are found in the Adyar Library, in the Madras Government Oriental Manuscripts Library and in the Library of the Upaniṣad Brahma Math associated with the author himself at Kāñcī. Of these special mention may be made here of works bearing on our present subject of

Rāma-māhātmya: Rāmārcanacidvidyācandrikā, Rāmagītas, Rāmagītāvalī, Adhyātmarāmāyaṇavyākhyā, Rāmāṣṭapadī with vivaraṇa, Rāmataraṅga etc.; on the allied and more general subject of Bhakti, he wrote the Bhaktivivekavivṛti, and on the doctrine of the recital of the Name of the Lord, closely related to the Rāma cult, he wrote the Upeyanāma-vivekavyākhyā, the Nāmārthavivaraṇa, the Nārāyaṇa-tāra-nāmāvalī with vyākhyā etc. This Upaniṣadbrahman was a pupil of Vāsudevendra, and of the same Vāsudevendra, there were a number of pupils like Rāmacandrendra and Svyamprakāśendra. Our author Rāmabrahmānanda calls himself a pupil of Svayamprakāśānanda who is likely to be the same as the Svayamprakāśendra in the above mentioned group of authors of identical ideology believing in Advaita and Rāmabhakti. In the Tattvasaṁgraharāmāyaṇa, the colophon runs:

इति श्रीनानापुराणागमादिनिष्ठरामतत्त्वसङ्ग्रहभूते श्रीमत्परमहंसपरिव्राजकाचार्य-श्री **स्वयंप्रकाशानन्दसरस्वतीस्वामिपूज्यपादशिष्यश्रीमद्रामब्रह्मानन्दसरस्वतीस्वामिविर-**चिते तत्त्वसङ्ग्रहरामायणे उत्तरकाण्डे श्रीरामायण.....वर्णनं नाम द्वाविंशस्सर्गः ॥

Madras Des. Cat. No. 15738.

The colophon in his other work on the Rāmāyaṇa and its inner or higher significance, the Rāmāyaṇatattvadarpaṇa, runs:

इति श्रीपरमहंसपरिव्राजकाचार्यवर्यश्रीमत्**स्वयंप्रकाशानन्दसरस्वती**पूज्यपादशिष्य-श्रीमद्**रामब्रह्मानन्दसरस्वती**विरचिते श्रीमद्**रामायणतत्त्वदर्पणे** वैराग्यादिसाधननिरूपणं नाम षोडशप्रकाशः ॥

Adyar Ms. LIV. A. 47.

In the Mysore Oriental Library Ms. of the Tattvasaṁgraha-rāmāyaṇa, the author is given as Rāmacandra Sarasvatī, who, as pointed out above and as known from his many works in the Adyar Library and elsewhere, appears to be closely related to this group of writers; sometimes it looks as if Rāmacandrenda is the real name of Upaniṣa

Brahmendra and the latter name was given to him on account of the Upaniṣad-commentaries written by him; in fact, when I pursued the matter with the present, the twelfth, incumbent of the Upaniṣad Brahma Math, His Holiness Śrī Iṣṭasiddhīndra Sarasvatī, he was kind enough to place in my hands a list of the Math-succession, which confirmed my guess; according to this list, Rāmacandrendra and Upaniṣad Brahman refer to the same person. The Mysore Catalogue enters (I. p. 447) Upaniṣadbrahmayogin's Liṅgabhaṅgamuktiśataka as a work of Rāmabrahmayati. In Madras D. 4575 and Adyar 30 G 13, Guṇatrayaviveka, we have a Svayamprakāśendra, pupil of Vāsudevendra and a devotee of Rāma, and we may take him as the guru of Rāmabrahmānanda, our author. In the Adyar Library and the Upaniṣad Brahma Math Library we have a Brahmasūtravṛtti,–Bhāṣyasārasaṁgraha or Spaṣṭārthadīpikā, –whose author is given as Rāmabrahmendra, pupil of Vāsudevendra, and here again we have, in all likelihood, the same author or one related to this group of writers. Our surmise is supported by the Upaniṣad Brahma Math list according to which Vāsudevendra had three disciples, Rāmacandrendra alias Upaniṣad Brahman, Kṛṣṇānandendra and Svayamprakāśendra; and Upaniṣad Brahman's successor in the Math was Rāmabrahmendra. All this would show that our author flourished about the end of the 18th cent. A. D. In this connection, there is however one point which requires explanation, viz., the absence of a ms. of the Tattvasaṁgraharāmāyaṇa from the Mss. Library of the Upaniṣad Brahma Math at Kāñcī; but the loss of important manuscripts even from their own native centres is not unknown in the history of libraries and manuscripts.

A rough idea of the age of our author can also be had from the source-books which he mentions for his Tattvasaṁgraharāmāyaṇa. Among these source-books is the Harimāhātmyadarpaṇa, which is represented by a manuscript in the Madras Govt. Oriental Library (D.5410)

and two in the Mysore Oriental Library (Catalogue I. p. 194) and the Maharajah's Sanskrit College Library, Mysore (No. 1131). The work mentions its author in the course of the introductory verses as the son of King Śrīraṅga:

अस्ति श्रीरङ्गभूपालतनयो विनयोज्ज्वलः ।

बसवक्षितिपालाख्यः सद्धर्मनिरतः शुचिः ॥

But in a set of concluding verses found at the end of canto 108, the author describes himself as son of King Jaṅgama and dedicates the work to Śrīraṅgarāja; Śrīraṅgarāja may be the patron-king of whom Basavabhūpāla was a subordinate and from epigraphy we know that subordinate and dependent chiefs would describe themselves as *sons* of their overlords. Such a feature pertains to the Keladi chiefs among whom Basavas are known, but they were all staunch Śaivites though, as kings they patronised Advaita and Dvaita too. Or Śrīraṅga may refer only to the deity at Seringapatam of whom the author was a devotee. It has not been possible to place this Śrīraṅga and this Basava son of Jaṅgama[1]; most probably this Basava was not of the Keladi family, but belonged to some other family of feudatory chiefs; as the last Śrīraṅga of the Vijayanagar line flourished in the period 1717–1759 A. D., this Basavabhūpāla cannot be later than 1759. C.Hayavadana Rao says in the account of literature in his history of Mysore in the *Mysore Gazatteer* (New edition, Vol. II. Pt. i. ch. IX. P. 415) that the Harimāhātmyadarpaṇa of Basavabhūpāla may belong to the 17th century A. D., a statement which, as Sri C. Lakshminarayana Rao points out to me, is probably based on what R. Narasimachar has said in the Mysore Arch. Rep., 1922, p. 19. Dr. T.V. Mahalingam draws my attention to an earlier Basavarāja of the time of Śrīraṅga II, A. D. 1571–84, who played an unfortunate part in the quarrels between

1. Sri C. Lakshminarayana Rao draws my attention to a general Jaṅgammayya of 1545 A. D. serving under Timmarāja, younger brother of Rāmarāja. (Mys. Arch. Rep. 1920, p. 89).

Tirumalarāya and Veṅkaṭapatirāya.[2] The meagre information in another work of this same Basava available in manuscript in the Mysore Oriental Library, called the Satībhūṣaṇa, is equally tantalising.[3] The Tattvasaṁgraharāmāyaṇa which uses the Harimāhāṭmyadarpaṇa may therefore be assigned to a period between the latter part of the 16th and the former part of the 18th century. In any case, Rāmabrahmānanda cannot be earlier than the 14th century A. D., as he quotes Vidyāraṇya extensively.

The Manuscripts

Of the Tattvasaṁgraharāmāyaṇa, there are three mss. in the Madras Govt. Oriental Library, of which only one is complete: D. 15738 (complete), R. 719 (begins in the middle of the Ayodhyākāṇḍa and goes to the last kāṇḍa but wants a few cantos in the end, i. e. II. 13 to VII. 8) and R. 4532 (Bāla complete; breaks off in Ayodhyā). The Adyar Library has four mss. (Catalogue, I. p. 128) and three mss. are available in Mysore (Catalogue, I. p. 147 2 mss.; II p. 7).

The Plan of the work

As indicated at the outset, the work represents a collection of all the stories and episodes relating to Rāma and his being the great God as found in the different Purāṇas, Saṁhitās and Āgamas; the presentation in a single book of such widely scattered material has a value of its own. The method of exposition takes the narrative form so that the whole work represents an esoteric version of the Rāmāyaṇa, like the Adhyātmarāmāyaṇa, but having the additional merit of being a variorum of Rāma-myth.

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2. Travancore Archaeological Series, Vol. I. Pp. 62, 63, 84; T. V. Mahalingam, Vīrappa Nāyaka and Vijayanagar, Madras University Journal, XXII. Sect. A. No. 2. 1951, p. 129.

3. I am thankful to Sri. Rangaswami Ayyangar of the above Library for sending extracts from this manuscript.

रामायणे पुराणेषु संहितास्वागमादिषु ।
रामतत्त्वचरित्रादौ विशेषास्सन्ति भूरिशः ॥
तत्तद्विशेषतात्पर्यमवगाहितुमक्षमः ।
यत्र ये ये विशेषास्युस्तांस्तान् संगृह्य सारतः ॥
प्रसिद्धार्थस्य सङ्क्षोचैरप्रसिद्धार्थविस्तरैः ।
स्वचित्तुष्टयै प्राचीनैर्मणिभिर्मालिकामिव ॥
श्लोकैर्नानापुराणादिनिष्ठैरेव न कल्पितैः ।
कुर्वे **रामायणं तत्त्वसङ्ग्रहाख्यं** मनोरमम् ॥

Madras. R. 4532.

The Sources

Rāmabrahmānanda gives his sources as: Dharmakhaṇḍa, Agastyasaṁhitā, Umāsaṁhitā, Adhyātmarāmāyaṇa, Brahmapurāṇa, Brahmāṇḍapurāṇa, Skandapurāṇa, Bhāgavata, Viṣṇupurāṇa, (Rāma) Tāpaṇī upaniṣad, Hiraṇyagarbhasaṁhitā, Bhārata, Śeṣadharma, Puruṣārthasudhāsindhu, Itihāsasamuccaya, Purāṇasāra and Harimāhātmyadarpaṇa. Some of these need no notes; of the rest: The Dhramakhaṇḍa is available in five mss. (D. 2299 and R. 1644, 1681, 1754, 2671) in the Madras Govt. Ori. Mss. Library; it purports to to be a part of the Skandapurāṇa and deals extensively with the story of the Rāmāyaṇa; The Agastyasaṁhitā (Sutīkṣṇa-Agastya-saṁvāda) has been explained at length in the *New Catalogus Catalagorum*, Vol. I, pp. 20–21. The Umāsaṁhitā assigns itself to the Skānda (Southern version) and has an extensive section on the greatness of the Rāmāyaṇa set forth Kāṇḍa by Kāṇḍa (see Madras D. Nos. 2287, 2289 and R. 1796; other libraries too have mss. of it.) The Hiraṇyagarbhasaṁhitā is an Āgama text, available in a ms. in the Madras Government Oriental Library, R. 2614. The Śeṣadharma is a Purāṇic compilation represented by many mss. The Itihāsasamuccaya is a well-known collection of episodes from the Mahābhārata. The Puruṣārthasudhāsindhu is evidently the Puruṣārtha-

sudhānidhi found in some mss. in the Madras Government Oriental Library, (D. Nos. 2470, 2471), a compilation based on the Purāṇas, making an analytical presentation of the stories form the Itihāsas and the Purāṇas under the four heads of the human endeavour, Dharma, Artha, Kāma and Mokṣa, and belonging to the rich corpus of literature which the Sāyana-Mādhava-Vidyāraṇya renascence brought forth. The Purāṇasāra, as the name shows, is an epitome of the Purāṇas, presenting in as analytical and useful a manner as the previous work, the stories of the Itihāsa-Purāṇas so as to bring out their ethical, devotional and philosophical teachings, under no less than 84 headings; this too appears to go to the same corpus of Sāyana-Vidyāraṇya literature. The Harimāhātmyadarpaṇa has already been explained; it should be added here that its author expresses his devotion to Rāma, and its first section is based on the Rāmāyaṇa. An authority not enumerated first but cited later is the Nirvāṇakhaṇḍa, which is, evidently, like the Dharmakhaṇḍa noted above, a section of the Skānda; a manuscript in the Asiatic Society of Bengal (No. 3927, Des. Cat. Vol. V) represents an extract from the Nirvāṇakhaṇḍa of the Skānda.

The present undertaking

The foregoing account will sufficiently justify the work undertaken in the sequel, viz., a detailed summary of the contents of the Tattvasaṁgraharāmāyaṇa, with notes, wherever necessary. Scholars working on the ramification of the Rāma-epos will find useful material here; in fact, it is on the urge of one such important scholar engaged in research in the Rāma-epos, Rev. C. Bulcke, author of the *Rāmakathā* in Hindi, that I undertook this work.

The Tattvasaṁgraharāmāyaṇa is not yet printed; fortunately the strain of going through the manuscripts of the work was obviated by a verbatim Tamil rendering of the work available in print. The credit of having noted the

importance and interest of the work goes to the sponsors of this Tamil translation: S. Rājā Śāstri who did it with the help of Varakavi A. Subrahmanya Bhārati, and the enlightened N. Munisami Mudaliar of the Tamil periodical *Ānandabodhinī*, who published it in 1916, offering the substantial volume of 520 pages of double column matter for a nominal price of Rs. 3–8–0.

The Author's second work

Rāmabrahmānanda wrote, as already mentioned, another work with the same purpose in view, the Rāmāyaṇatattvadarpaṇa, a ms. of which is available in the Adyar Library (LIV. A. 47.) and another in the Library of the Maharajah's Sanskrit College, Mysore. Among other things, the work is of interest for the many variant readings of important verses of Vālmīki which had come up in the wake of the metaphysical orientation given to the work. I have appended an analysis of that work also on the basis of its Adyar manuscript.

A RESUME OF THE CONTENTS OF THE TATTVA-SAMGRAHA-RĀMĀYAṆA

(WITH BRIEF NOTES)

The work is a compilation (saṁgraha) based on a large number of other works.

The emphasis is on Tattva, i. e., the inner implications or the philosophical or religious significance of the various incidents of the story. Hence the name Tattva-Saṁgraha-Rāmāyaṇa.

In the following words, the author sets forth at the beginning (in the opening chapter) the nature and sources of his work:

"In the Rāmāyaṇa, the 18 Purāṇas and works like the Āgamas, the truth about Rāma is set forth in manifold ways. I am offering here a work for those who would desire to see all that collected in one place. The rare details found in all these are noted here; things found in brief are set forth here in due length and those dealt with already in extenso in other works are summarised.

The primary sources of this compilation are:

(1) *Dharmakhaṇḍa*
(2) Agastyasaṁhitā
and (3) Umāsaṁhitā

Where the philosophical and religious significance is dealt with, the

(4) *Adhyātmarāmāyaṇa*

is drawn upon; sometimes, for the same purpose,

(5) Brahma purāṇa
(6) Brahmāṇḍa purāṇa

(7) Skanda purāṇa
(8) Bhāgavata
(9) Viṣṇu purāṇa
(10) Rāmatāpanī Upaniṣat
(11) *Hiraṇyagarbha Saṁhitā*
(I2) Bhārata
and (13) *Śeṣadharma*

are used. Similarly several Kalpas relating to the adoration of Rāma-mantra have also been laid under contribution.

Rāma-kathā, Rāma-stotra and Rāma-tattva are the three forms of the material and nothing has been set forth here which is, even in places where the authority does not go to the original ārṣa sources, at discord with the intention of those source-books. Among such later derivative sources used here are:

Puruṣārthasudhāsindhu
Itihāsasamuccaya
Purāṇasāra
and *Harimāhātmya-darpaṇa.*"

The work then begins and is cast in the normal Purāṇic form.

There was an assemblage of sages on the banks of the river Gomatī at Naimiśa forest and they were discussing severval subjects with Sūta. At that time sage Vālmīki arrived with his pupils which put them all in the thought of Śrī Rāma. And the sages began to ask Sūta about Rāma.

Here ends canto I of the Bālakāṇḍa.

The work is in 7 Kāṇḍas like the Rāmāyaṇa and each Kāṇḍa is divided into Sargas.

1.	Bālakāṇḍa	35	Sargas
2.	Ayodhyā kāṇḍa	32	,,

3.	Āraṇya	,,	20	Sargas
4.	Kiṣkindhā	,,	18	,,
5.	Sundara	,,	17	,,
6.	Yuddha	,,	42	,,
7.	Uttara	,,	22	,,

I-BĀLA KĀṆḌA

Canto 1. Matter already set forth.

Canto 2. The sages ask Sūta: Rāma is said to be an incarnation of Viṣṇu in some sources:

(a) Rāmāyaṇa, Bāla, the canto in which the gods pray to Viṣṇu to incarnate for destroying Rāvaṇa.

(b) Padma purāṇa

(c) Bhāgavata ,,

(d) Kūrma ,,

(e) Viṣṇu ,,

(f) Dharma khaṇḍa-pūrvabhāga

(g) Agastya saṃhitā

(h) Hiraṇyagarbha saṃhitā

(i) Rāmatāpanī Upaniṣat

(j) Bhārata

Canto 3. The sages continue: In some other works Rāma is said to be an incarnation of (I) Śiva (II) Brahmā (III) Śiva-cum-Viṣṇu (IV) Śiva-cum-Viṣṇu-cum-Brahmā, i. e., Trimūrtis, and lastly (V) the Supreme Being beyond the Trinity (Trimūrtis).

The works that speak of Rāma as an incarnation of Śiva are :

(a) Dharmakhaṇḍa-Uttarabhāga

and (b) Śeṣadharma.

The following speak of Rāma as an avatāra of Brahmā:

(a) Vālmīki himself in the actual description of the avatāra where the *Prājāpatya*-puruṣa appears with the Pāyasa.

and (b) Brahma purāṇa.

The view that Hari–Hara jointly incarnated as Rāma is found in:

(a) Skanda purāṇa

and (b) Garuḍa purāṇa

The Trimūrti–theory is found in:

(a) *Nirvāṇa–khaṇḍa*

and (b) in the hymn of Brahmā on Rāma in the Rāmāyaṇa of Vālmīki himself (end of Yuddha kāṇḍa).

For the view that Rāma is really the Sat–chit-ānanda Brahman beyond the Trimūrtis, Śiva, Brahmā and Viṣṇu, support is found in:

(a) Viṣṇuyāmala

(b) Skānda

(c) Pādma

and (d) Brahmāṇḍa.

"Now", the sages ask Sūta, "You tell us the truth of Rāma as you have known it."

Canto 4. Sūta starts with a hymn on Rāma and his contemplation, and then replies:

Canto 5. Rāma is no doubt Para Brahman, but he is more a manifestation of Viṣṇu. Before coming to that question, the real secret significance of the epic Rāmāyaṇa has to be comprehended, viz., that it is the embodiment of the Gāyatrī.

Sūta explains the significance of (I) Gāyatrī, (II) how Rāma is an embodiment of the divine attributes signified by Gāyatrī, as seen in the various descriptions of Rāma's qualities at different contexts in Vālmīki's text, (opening canto of Bāla, i.e., Saṅgraha Rāmāyaṇa, opening canto of Ayodhyā etc.) and (III) how and in what lines of Vālmīki's text, each of the 24 letters of the Gāyatrī occurs,

(a) first in the Samgraha Rāmāyaṇa and then

(b) in the whole epic.

Canto 6. Now on the greatness of Rāma as revealed by Śiva to His spouse Pārvatī. Description of Śiva's presence. Pārvatī requests Him to tell Her about the greatest deity to be worshipped.

Canto 7. Śiva replies that Rāma is that deity to be worshipped, Rāma who is a manifestation of Viṣṇu.

Canto 8. Pārvatī asks about the circumstances and causes of the Supreme God incarnating as Rāma.

Śiva replies after due contemplation of Rāma.

Canto 9. Śiva continues: Rāma is the transcendent Brahman, but manifested more out of the form of Viṣṇu.

Canto 10. How the Dvārapālakas of Viṣṇu, Jaya and Vijaya, were cursed by the sages Sanaka etc. to be born as demons *thrice* to give fight to Viṣṇu who desires to enjoy fights.

Canto 11. Lakṣmī told the two that in their first demoniac manifestation, Hiraṇyākṣa and Hiraṇyakaśipu, Mother Earth would be instrumental in bringing about the former's end; in the second mani-

festation as Rāvaṇa-Kumbhakarṇa, She herself (Lakṣmī) as Sītā would bring about their ruin; in the final manifestation Sudarśana (the Lord's Discus) would destroy them.

Birth of Jaya-Vijaya as Rāvaṇa-Kumbhakarṇa. Birth of their sister Śūrpaṇakhā and brother Vibhīṣaṇa.

Rāvaṇa's Tapas and offerings to Śiva and Śiva's boon to him.

Kumbhakarṇa's boon.

Vibhīṣaṇa gets his boon for a Dhārmik life from Brahmā.

Canto 12. Śūrpaṇakhā marries Vidyujjihva.

Rāvaṇa's marriage with Maṇḍodarī and birth of Meghanāda.

Kumbha-Nikumbha, sons of Kumbhakarṇa.

Trijaṭā, daughter of Vibhīṣaṇa.

Rāvaṇa's depredations and harassment of the gods.

Gods' prayer to Viṣṇu. Viṣṇu's promise to be born as Daśaratha's son; his reference to Nandin's curse on Rāvaṇa.

Canto 13. The story of how Daśaratha was Manu's incarnation, and Kausalyā, of Manu's wife. Manu's three Avatāras, Daśaratha, (Vasudeva (father of Kṛṣṇa) and Viṣṇuvrata (father of Kalkī of the future).

Śiva continues Rāma's story.

Description of Ayodhyā; of Sarayū.

It may be noted that on the Sarayū is mentioned an island called Śrīraṅga. This is evidently,

according to this story, the prototype of the South Indian Śrīraṅga, the shrine where the deity Raṅganātha, which was the family deity of Rāma, is said later to be left by Vibhīṣaṇa.

Daśaratha's rule; his dejection at not having a son; Sumantra advises Aśvamedha; Ṛśyaśṛṅga assists in the performance of sacrifices and lastly of the Putrakāmeṣṭi sacrifice. Viṣṇu Himself is said to have appeared at this sacrifice, agreed to be born as Daśaratha's son and given the Pāyasa.

Canto 14. Daśaratha distributes the Pāyasa to his three queens; half to Kausalyā; half of the reminder to Sumitrā; half of the further reminder to Kaikeyī; the residue again to Sumitrā.

The sons are born as manifestations of Viṣṇu and his arms. Rāma first showed himself as God Viṣṇu to Kausalyā and then reduced Himself to a child's from. Kausalyā's prayer to Him. The child christened Rāma.

Bharata born as the embodiment of the Lord's Discus (Cakra)

Lakṣmaṇa—Ādiśeṣa's manifestation.

Śatrughna—manifestation of the Śaṅkha, the Lord's conch.

Naming of the children.

Appearance of Sītā at the tip of the plough in Mithilā.

Canto 15. The importance of the holy day of Rāma's Avatār, the Rāma-Navamī-vrata.

Canto 16. The boys grow; Daśaratha thinks of their marriage.

Arrival of Viśvāmitra.

Canto 17. Viśvāmitra asks for Rāma in connection with his sacrifice. Vasiṣṭha expatiates on the true greatness of Rāma and urges Daśaratha to send him with Viśvāmitra.

Canto 18. Viśvāmitra takes Rāma and Lakṣmaṇa; the sage imparts the mantras Balā and Atibalā to the boys; Tāṭakā-vadha.

Canto 19. Viśvāmitra's yāga protected; Subāhu killed; Mārīca driven away. Rāma adored by the sages. The method of worshipping Rāma is set forth; Rāma-upāsanā is of two kinds: the advaitic form of contemplating upon Him as oneself and of worshipping him in the relation of master and servant.

The worship of Rāma in one's own heart (Mānasa-Pūjā).

Canto 20. The worship of Rāma in the Sālagrāma stone. The merits of worshipping with Tulasī; the same illustrated by the story of a fallen Brahman.

Canto 21. Further account of the merit of worshipping Rāma with Tulasī; merit of the rosary made of bits of Tulasī twigs.

Canto 22. The greatness of Rāma-mantra as expounded by Agastya to Sutīkṣṇa. "*Rāmo'ham*"–"*I am Rāma*" —the advaitic adoration–is the supreme type.

Canto 23. Agastya continues: Aṣṭāṅga-yoga explained.

Canto 24. Viśvāmitra, Rāma and Lakṣmaṇa leave for Mithilā. The Gaṅgā-story.

Welcome by king Sumati of Viśālā en route. Viśvāmitra imparts to him the Rāma-mantra– "*Śrī Rāma jaya Rāma jaya jaya Rāma*".

Canto 25. Story of Ahalyā–Indra–Gautama.

Note here: (I) Ahalyā becoming stone; (II) Indra taking the form of a cock to give a false sense of daybreak to Gautama and (III) Indra cursed not only with loss of vṛṣaṇa but with profusion of marks of '*bhaga*' all over the body, –these three are mentioned.

Canto 26. Release of Ahalyā from curse. Ahalyā's hymn to Rāma.

Canto 27. Gautama's arrival; his hymn to Rāmā; teachings to Gautama.

Canto 28. They enter Mithilā; Janaka receives them and orders the Śiva-dhanus to be brought.

Canto 29. The gods come to witness the breaking of the bow and the marriage of Rāma and Sītā. Śiva in particular takes Rāma on his lap, blesses him and asks him to break his bow and marry Sītā.

Canto 30. The bow is broken.

Again Śiva takes Rāma on his lap after the Dhanurbhaṅga; Śiva expatiates on Rāma's greatness to Janaka and the assemblage.

Daśaratha arrives. The other three marriages are also proposed.

Canto 31. The marriage. It is attended by Śiva and Brahmā.

Canto 32. Brahmā's praise of Rāma.

Janaka refers to Nārada having once called on him and insisted on Sītā being given in marriage to Rāma. The merit of Kanyakādāna or offering a girl in marriage and performing her marriage.

Canto 33. The gods depart. Rāma, Daśaratha and party leave for Ayodhyā.

Paraśurāma appears on the way. Rāma quells his pride.

Canto 34. Gods, Śiva, Brahmā etc. come. Śiva explains Rāma's glory.

Rāma Himself, as Supreme God, declares his glories and 'Vibhūtis'.

Paraśurāma takes leave.

Canto 35. Rāma and Sītā enter Ayodhyā. Daśaratha sends Bharata to Kekaya.

II-AYODHYĀ KĀṆḌA

Canto 1. Description of Rāma's qualities; Daśaratha's resolve to instal Rāma as Crown Prince.

Canto 2. Arrangements for the same. Vasiṣṭha's praise of Rāma.

Canto 3. The Gods now confer to prevent the coronation so that their plans to have Rāvaṇa killed by Rāma may go through.

Canto 4. At their instance Nārada comes to Rāma to remind him of the mission lying ahead.

Canto 5. Nārada's praise of Rāma.

Canto 6. *Sarasvatī is requested to create impediment to the coronation (by perverting the tongue of Kaikeyī) and she agrees.*

Mantharā poisons Kaikeyī. Kaikeyī demands her boons of Daśaratha.

Canto 7. Rāma's resolve to go to the forest.

Canto 8. Rāma instructs Lakṣmaṇa in the truths of philosophy and removes his anger at the turn of events; he instructs his mother too and consoles her.

Canto 9. Rāma receives Kausalyā's blessings. The resolve of Śītā and Lakṣmaṇa to follow him.

Canto 10. Rāma emptying his palace by gifts to the people. Vāmadeva on the greatness of Rāma, the killing of Rāvaṇa that he is going to accomplish and the efficacy of Rāma-nāman.

Canto 11. Rāma's departure; Daśaratha and the subjects in grief. *Seeing all this Kaikeyī is moved, becomes afraid and asks Rāma to retrace his steps and not to go to the forest, praises him as the Supreme God and prays to be pardoned for what she had said under Manthara's instigation.*

Before subjects and Brāhmans wake up, Rāma hastens away into the forest.

Canto 12. Rāma imparting spiritual teachings to Sumantra. Rāma explaining to him Bhakti to Himself in all its forms.

Canto 13. Meeting with Guha; crossing of the river. Rāma reaches Bharadvāja's Āśrama. The sage praises him. Rāma's reply. Then Rāma goes in the direction of Citrakūṭa Mt. *where Vālmīki lives.*

Canto 14. Sumantra reaches Ayodhyā; Daśaratha's lament. Sumitrā consoles Kausalyā.

Canto 15. Daśaratha passes away. Bharata arrives; his praise of Rāma, saluting of Kausalyā, uttering the 'śapathas', and Kausalyā consoling Bharata.

Cants 16. Vasiṣṭha advises Bharata to cast aside the sorrow and perform the obsequies and then to take up the kingdom.

Bharata performs the obsequies; he refuses to take the kingdom and announces his resolve to go to the forest and bring Rāma back.

Bharata and retinue reach Bharadvāja's Āśrama; they come to Citrakūṭa.

Canto 17. Bharata meets Rāma.

Canto 18. Bharata requests Rāma to return. Rāma explains to Bharata the impossibility of his going back on his resolve.

Canto 19. Vasiṣṭha too explains to Bharata Rāma's position. Finally Rāma presents his gem-set Pādukās to Bharata.

Note: There is nothing said about the Sandals, nor any story relating to how they come.)

Rāma's teachings to Bharata.

Bharata and party return.

Canto 20. Rāma then comes back to Bharadvāja, stays with him for 15 days and comes with him to Banaras.

Greatness of Banaras and absolute salvation to those that abandon their bodies or die there.

Rāma bathes in the Ganges and worships Śiva. Sages crowd to see Rāma.

On their asking Sūta about the reason of Kāśī attaining that importance, Sage Agastya's discourse to Sutīkṣṇa on Kāśī is narrated by Sūta. The chief greatness is that Śiva imparts into the ears of every person dying at Kāśī the Rāma-Tāraka-nāman.

Canto 21. The greatness of Rāma-Gayā at Gayā where Rāma goes.

The sages ask Sūta to narrate the further acts of Rāma. Sūta does so.

Rāma went to the banks of River Phalgunī in Gayā and wanted to offer Śrāddha. The Brāhmans there were undesirable, whereupon Rāma offered the piṇḍa to Gayāsura asking him to take it direct by the tip of the tongue, so that the pride of the Brāhmans may be put down. Gayāsura did so. The Brāhmans thus subdued prayed to Rāma and Rāma blessed them. This is the story of Rāma-Gayā.

Incidentally the story is also told of Sītā cursing river Phalgunī to become a subterranean stream which explains its present absence.

Then Bharadvāja took leave and went to his āśrama at Prayāga, and *Rāma turned towards Citrakūṭa where Vālmīki was.*

Canto 22. *There Rākṣasas come against Rāma who slays them.*

Rāma comes to Vālmīki and pays his respects to him. Vālmīki receives him with due honour. Rāma expresses his desire to stay there for some time. Vālmīki points out that the most suitable place for Rāma and Sītā is the heart of the pure and devout; and refers to his own story of how he was blessed though he but repeated Rāma's name in the reverse order of the letters, म.रा.

Pārvatī now asks Śiva what this story of Vālmīki was and his recital of Rāma–nāman in a reverse order. Śiva narrates the story of the hunter who later became sage Vālmīki:

The seven great sages were once going through a forest during the time of a severe draught. A hunter attacked them. The sages called him to their side and asked, "You have been committing such crimes for the sake of your wife and family. Will you kindly go and ask them if they would share your sin also?" This set him thinking.

Canto 23. The sages promise not to leave the spot; the hunter goes home and returns with a negative reply and an awakened vision.

Canto 24. The hunter seeks knowledge from the sages.

Canto 25. The sages describe the greatness of Rāma and as they are thinking of how to impart spiritual wisdom to the hunter, an aerial voice is heard to pronounce the letters "Ma–rā", and to direct the sages to impart this sacred Mantra to the hunter.

They do so.

Canto 26. The hunter in penance. His relations see this in surprise.

Canto 27. Heavenly damsels come to disturb his penance but Rāma the God appears before them and entices them and tantalises them as they run to reach and embrace him.

Canto 28. Śiva describes to Pārvatī how Vālmīki was enclosed within an ant–hill (Valmīka) during this Tapas.

Indra got perturbed at his severe penance but Bṛhaspati said that the Brahmarṣi and the poet-author of the Rāmāyaṇa was in the making, all for the good of the gods.

A long time passes and the seven great sages come there again.

Canto 29. Nārada reveals to the seven sages what he once heard at Kailāsa about the future incarnation of the Lord to put down Rāvaṇa and Vālmīki composing an epic on that story. The ant-hill is opened and Vālmīki is seen doing Rāma-nāma-japa. Brahmā and other gods come now. Lord Viṣṇu appears and blesses the sage as the future author of the Itihāsa on Rāma.

Canto 30. Vālmīki's hymn to Lord Nārāyaṇa.

Vālmīki then repairs to the banks of river Tamasā and builds a hermitage for himself there.

Nārada conveys to him the details of the Rāma story and the sage decides to compose the Rāmāyaṇa.

The greatness of Rāma-nāman.

This Vālmīki was living at the time of Rāma's visit at Citrakūṭa.

Note: In the original epic the Vālmīki whom Rāma calls on is not mentioned as the poet.

At Citrakūṭa, the mischief that Jayanta as crow did on the person of Sītā is narrated.

Nārada arrives, reminds Rāma of the divine mission and the work ahead.

Canto 31. Sage Atri's reception to Rāma. Anasūyā's praise of Sītā.

Canto 32. Anasūya on the greatness of *Pātivratya*. An illustrative story for it: of how a devoted wife served her husband who took to evil ways, became lame, then destitute but still wanted to mate a courtezan; of how the wife helped him to this too, etc., a popular version of the *Āṇimāṇḍavya* story in the Mārkaṇḍeya purāṇa.

Anasūyā then presents Sītā with red sandal paste, silk and ornaments.

III-ĀRAṆYA KĀṆḌA

Canto 1. Killing of Virādha; Śarabhaṅga attaining heaven.

Canto 2. The sages harassed by Rākṣasas wait upon Rāma and Rāma promises protection.

Rāma comes to Sutīkṣṇa's hermitage. Sutīkṣṇa's hymn on Rāma.

Now Pārvatī asks Śiva to tell her in extenso the details of the *worship of Rāma as Agastya taught Sutīkṣṇa.*

Canto 3. Śiva does so.

Rāma is to be worshipped after getting His Mantra imparted by a Guru; He is to be worshipped in one's heart, in the Sun, in an idol, in fire or in the Sālagrāma pebble.

The daily routine for such a Rāma-worshipper.

The form of Rāma to be worshipped thus: Rāma as seated on a throne in Ayodhyā under a Kalpaka tree. The worship.

Canto 4. Rāma-daśāvaraṇādi-pūjā.

The mystic diagram (yantra) with Bījākṣaras etc. to be drawn for the worship.

Canto 5. Do. contd.

Canto 6. After receiving Sutīkṣṇa's honour and worship, they move on; *Mother Earth appears before Sītā and gives her a pair of gemset Sandals to be used by Rāma for removal of pain to feet and hunger.*

The sages again come and pray for help against Rākṣasas.

Rāma now proceeds towards Agastyāśrama.

Agastya receives Rāma and presents him with a divine bow, two quivers, a sword and the Brahmāstra.

Canto 7. Agastya speaks out the truth about Rāma's real nature as the Supreme Being.

Canto 8. They come across Jaṭāyus the eagle.

Lakṣmaṇa builds a hermitage on the northern bank of the Godāvarī.

In the same locality was a sacred place called *Bhadrādri.*

This is evidently the Bhadrācala, where a famous Rāma-shrine is found and with which the life of Saint Rāmadās of the time of Tana Shah, Nawab of Golconda, (1672–1687 A. D.) is connected. Once, here, Rāma expounds to Lakṣmaṇa the Sādhanas of Bhakti and Jñāna.

Canto 9. Śūrpaṇakhā arrives. Khara, Triśiras and Dūṣaṇa and their army come.

Rāma tells Lakṣmaṇa of a story according to which the three Rākṣasas Khara etc. had been given a boon by Viṣṇu in their previous birth that they would be killed by Him (Viṣṇu) in his Rāmāvatāra and then blessed with salvation.

Canto 10. Gods and sages gather to see the battle. They all see Rāma in His Viśvarūpa form. To the three demons he appeared as Śiva whom they had in previous birth propitiated by their penance.

To quench His thirst Rāma struck a place with his bow and gave rise to a water spring; the place came to be called *Pāṇya-yoga-nagara.*

To a little west, at another place he took a little rest; that place is called *Kiṅgṛhākhya-pura* (?)

For the fight that Rāma offered singly to all these demons, he came to be called Vīrarāghava.

The gods sing his glory and describe the truth of Rāma as Supreme Being in terms of advaitic philosophy. The whole passage is called "Veda-garbha-stotra", a hymn on Rāma.

Canto 11. Śūrpaṇakhā at Rāvaṇa's court. Indrajit eggs on his father but Kumbhakarṇa utters words of caution and wisdom: Kumbhakarṇa reveals the truth of Rāma having incarnated for his death.

Canto 12. Rāvaṇa and Mārīca. The latter's advice.

Canto 13. Rāvaṇa does not take Mārīca's words but threatens to kill him whereupon Mārīca agrees to help him.

At this juncture Nārada calls on Rāma and reminds him of the gods' mission on which Rāma had come. Only a year of exile still remains and Rāvaṇa has yet to be done away with.

Rāma understands and says that Rāvaṇa had already come there to carry off Sītā.

He then creates a Māyā-Sītā *for the further progress of the mission. He calls the* Goddess of Death *and asks Her to take Sītā's form and enter Laṅkā for its destruction through the good offices of Rāvaṇa himself.*

Hymn to Rāma by real Sītā. Rāma conceals the real Sītā on his own chest (where she always is as Lakṣmī).

Even Lakṣmaṇa is kept deluded enough by Māyā not to know this design.

Canto 14. Mārīca comes as the wonder-deer. When Mārīca fell his Tejas entered Rāma and became one with Him.

Canto 15. *Lakṣmaṇa had drawn a line of safety which none of evil design could cross to harm Sītā.*

Rāvaṇa came as a Sannyāsin and stood outside that line.

A hermit is said to be present nearby to help Sītā to receive and worship the guest (Rāvaṇa). *Rāvaṇa offers to read her palm, which tempts her out of the line of safety drawn by Lakṣmaṇa.*

Rāvaṇa assumes his real terrible form; Sītā swoons; owing to the old curse, being afraid to touch her person, *he breaks off the ground on which she stands and carries her away with that.*

Rāvaṇa intercepted by Jaṭāyus. Terrible encounter follows; unable to overpower the mighty bird, *Rāvaṇa adopts a ruse*: He asks Jaṭāyus "I shall tell you my secret of life: it is my toe; now you tell me where your secret of life lies." Poor truthful Jaṭāyus reveals that its secret of life is inside of its wings. Rāvaṇa

at once chops off the wings and Jaṭāyus falls down.

(Note the popular story-elements in the scene of Rāvaṇa lifting Sītā.)

Sītā espies five monkeys en route and drops some of her ornaments and a garment.

Some of the Vānara–women see Sītā and laugh at her; for this she curses them to be always devoid of covering over the upper part of their bodies.

Rāvaṇa places her in Aśokavana, *worships her* and then departs. *Indra offers her divine Pāyasa* to keep her up during the stay at Aśokavana.

Canto 16. Rāma returns from the hunt of Mārīca and meeting Lakṣmaṇa on way enlightens him on the divine mission, Māyā–Sītā etc., and reveals that he himself has a curse by which he should undergo pangs of separation.

Now the story of Bṛndā's curse to Viṣṇu.

Jalandhara, son of the Ocean, was a terrible Asura whom Śiva, Viṣṇu and other gods were unable to account for. The secret of his strength was the impeccable chastity of his wife Bṛndā; so Viṣṇu adopted the ruse of guising himself as Jalandhara and depriving her of chastity. Śiva then easily destroyed the Asura. Bṛndā now understood the ruse and cursed Viṣṇu to undergo suffering and loss of his full divine consciousness. Later she gives up her life and Viṣṇu rears up at the place of her cremation three plants *tulasī, mālatī, dhātrī*, which thus become sacred to Him.

Viṣṇu had then accepted to take upon Himself this curse of Bṛndā in the Rāmāvatāra.

Canto 17. Rāma goes about raving and searching for Sītā; *as river Godāvarī is silent when he asks her, he curses her that all those that bathe there will become Caṇḍālas!* The Gods Brahmā etc. were perturbed and request Rāma to revoke the curse and restore the sanctity of the sacred river; upon which Rāma says that the sanctity will be restored by linking Godāvarī with the pool in which the great soul Śabarī bathes everyday and accordingly with the end of his bow, connects the stream of Godāvarī with the Śabarī-pool.

Canto 18. Coming in search of Sītā, Rāma sees Jaṭāyus and grants him salvation.

Canto 19. The brothers come across Kabandha; they kill him, and he requests cremation at their hands and praises Rāma. Then Śabarī: Rāma on Bhakti for which there is no consideration of sex or caste. The means of devotion:

(I) the associatian of great souls, (II) listening to the Lord's glories, (III) becoming enamoured of the Lord's qualities, (IV) singing of the Lord's, qualities, (V) adoration of the *guru* and practice of yogic *yama* and *niyama*, (VI) worshipping the Lord with no other object in view, (VII) adoration of the Lord through His Mantra in proper form, (VIII) adoration of the Lord's other devotees, the viewing of all beings as embodiments of the Lord, casting away all mundane desires and being absorbed in the Lord and (IX) constant preoccupation with spiritual inquiry.

Śabarī attains salvation after giving up her body in Rāma's presence.

Canto 20. On the greatness of Rāma-nāman. Illustrative story of a pious Brāhman of Avantī who became corrupt in his character by bad company but was saved by Rāma-nāman.

IV-KIṢKINDHĀ KĀṆḌA

Canto 1. The brothers reach Pampā; arrival of Hanumān; Rāma's promise to befriend Sugrīva and help him against Vālin.

Canto 2. Rāma blesses Hanumān who wants for himself nothing more than the permanent part of serving Him.

Sugrīva's arrival; pact of friendship before fire.

It may be noted that among the things promised by Rāma to Sugrīva are kingdom, wife Rumā *and Tārā.*

For the assurance of Sugrīva, the only demonstration of Rāma's strength mentioned here is the piercing of the seven Sāla trees.

Canto 3. Immediately Rāma bestows on Sugrīva the divine vision and reveals to him His own Vśivarūpa.

Then Rāma imparts to Sugrīva the method of His own worship and initiates him in it.

The Dhyāna: how to contemplate Rama, in the lotus of one's heart, on a throne with Sītā and others, in the pose of one imparting knowledge (ज्ञानमुद्रा). Rāma then imparts to Sugrīva the hymn of His own 1,000 Names, the *Rāma-sahasra-nāma-stotra.*

Canto 4. Rāma-sahasra-nāma-stotra text, preceded by verses on the form in which Rāma is to be contemplated upon while reciting the hymn.

Canto 5. Rāma garlands Sugrīva and sends him for the duel with Vālin. Only one encounter is mentioned. Vālin becomes a liberated Soul and attains salvation on being shot at by Rāma.

To Pārvatī's question how Rāma thought fit to shoot at Vālin who was engaged with another, and how Rāma did so from an unseen place, Śivā narrates the previous story of how during the churning of the ocean, Viṣṇu Himself had given Vālin *the boon that half of the direct combatant's strength would go to Vālin;* on the same occasion, Viṣṇu had given Vālin a golden garland also. Secondly, if Rāma met him openly in fight, Vālin would fall at His feet as a refugee (Śaraṇāgata) and that would make Rāma's promise to Sugrīva impossible of fulfilment; and Vālin and Rāvaṇa were friends and if Rāma did not kill Rāvaṇa, his Avatāra would become futile.

Canto 6. Rāma consoles Tārā and enlightens her, on her request, on the Spirit being of the form of knowledge, and of happiness and misery as belonging to the body and due to wrong identification of Soul with body.

Canto 7. Coronation of Sugrīva. Rains set in. Rāma's spiritual discourse to Lakṣmaṇa under pretext of describing the rains.

Canto 8. Rāma to Lakṣmaṇa on the duties of man according to Varṇa and Āśrama.

Canto 9. The procedure for the repetition of Rāma-NĀMAN one crore of times-*Rāma-koṭijapa-vidhāna*—as set forth by Śiva to Pārvatī. The process of doing this Japa includes the offering of water, fire-oblations, feasting of Brāhmans and offering of Dakṣiṇā to them.[1]

1. The famous Saint-Composer Tyāgarāja is believed to have successfully done this one-crore-repetition of Rāma's Name.

Canto 10. Sugrīva's delay. Rāma's anger. Lakṣmaṇa's visit to Kiṣkindhā.

Canto 11. Sugrīva sends monkeys in search of Sītā.

Canto 12. The south-bound monkey party with Hanumān and others.

Hanumān's birth-story.

Hanumān a manifestation of Śiva.

Śiva and Pārvatī see on Mount Kailāsa a Vānara pair in love-sport, at that time Pārvatī conceives an over-sized baby which she transfers, even as it is first conceived in womb, to sage Gautama's daughter who was doing penance for the sake of a child; just at that time God Wind going that side took a fancy for this daughter of Gautama, to whom He transfers the child conceived by Pārvatī; as a consequence of all this, Gautama's daughter bore to God Wind Āñjaneya, an ultimate manifestation of Śiva. As a child Hanumān jumped up to seize the red rising disc of the Sun, taking it to be a fruit; Indra struck him with *Vajra* and he fell and as his chin lengthened by this fall, he came to be called *Hanumān*.

Canto 13. All gods bestow boons on Hanumān. Indra affords him security from any future injury from his *Vajra*; Sūrya grants him scholarship, Varuṇa long life and absence of danger in water etc., Yama security against disease, etc. etc.

Rāma gives Hanumān His Signet-Ring.

Canto 14. As a talisman against any harm that the Rākṣasas of Laṅkā might do him, Rāma imparts to Hanumān the hymn called *Rāma-Vajra-Kavaca*, as given by Agastya to Sutīkṣṇa.

Canto 15. Monkeys go in search of Sītā.

Progress of Hanumān's party. When his companions feel fatigued, Hanumān assumes a huge form (Viśvarūpa) and carries them, making each monkey sit on a hair of his body.

They enter Svayamprabhā's cave.

Canto 16. Svayamprabhā described as a Yoginī doing Rāma-nāma-japa for attaining salvation.

She left the cave and reached Rāma's presence. Rāma promises salvation to her.

Canto 17. The monkeys meet Sampāti. The story of Sampāti.

Canto 18. The monkeys discuss about the difficulty of crossing the sea; Jāmbavān rouses up Hanumān's enthusiasm.

V-SUNDARA KĀṆḌA

Canto 1. Hanumān jumps from Mahendra. His encounter with Surasā; and then with Siṁhikā.

Canto 2. Encounter with Laṅkinī, guardian of Laṅkā-gate. Vanquished, she blesses him to enter Laṅkā for the victory of Rāma.

Canto 3. Hanumān's search for Sītā, in Laṅkā. Goes to Kumbhakarṇa's mansion, from there to Rāvaṇa's mansion, and sees him asleep amidst his women.

No mention of mistaking Maṇḍodarī for Sītā.

Collects the clothes of Rāvaṇa and his women and goes away.

Comes to Aśokavana ; sees Sītā there.

Canto 4. Trijaṭā's dream about Rāma's triumph and Rāvaṇa's fall.

Rāvaṇa has been thinking always of the time when Rāma would come and kill him ; he *was eagerly looking forward to death at Rāma's hands;* in sleep he had the dream that an emissary of Rāma had come to Aśokavana and so hastens there. He uses severe expressions towards Sītā so that the emissary might report all that to Rāma.

Hanumān however could not bear the sight; he jumps down, takes a huge form and fists Rāvaṇa so fiercely in his chest that Rāvaṇa beats retreat for the time being.

Canto 5. This convinces Sītā of the visitor being some one from her husband. Hanumān announces himself to her. Hanumān relates the later part of Rāma's story (after Rāvaṇa's visit) and gives a minute physical description of Rāma. Gives the Signet Ring also. He then takes a terrible form and starts destruction of the grove.

Canto 6. Rāvaṇa hears of it. Prahasta's suspicions about Hanumān being Rāma's emissary.

Rākṣasa armies now attack him and he accounts for them.

Killing of Jambumālin, son of Prahasta, the ministers' sons (Mantriputras), and

Canto 7. Akṣa-Kumāra.

Indrajit arrives; Hanumān bound by Brahmāstra.

Canto 8. Hanumān brought to Rāvaṇa's presence. Exchange of angry words between him and Rāvaṇa. Rāvaṇa orders his death, but Hanumān brushes aside with his tail the servants who approach him.

Canto 9. Vibhīṣaṇa points out the impropriety of killing an ambassador. Hanumān's tail set fire to. Burning of Laṅkā by him.

In the chaos that followed the bonfire, the divine damsels imprisoned by Rāvaṇa got free and departed by air, blessing Hanumān.

He then flourished his tail, grown to inordinate length, *so that it hit Rāvaṇa's face.* Quenched his tail in the sea and reached Sītā.

Canto 10. Takes Sītā's Cūḍāmaṇi and returns; joins his collegues; all return and make havoc in Sugrīva's Madhuvana.

Arrival in Rāma's presence and report of the success of their mission. Gives Rāma the Cūḍāmaṇi and mentions the episode of the crow at Citrakūṭa.

Canto 11. Rāma embraces Hanumān and blesses him: "*You will remain for ever, present at every place where the recitation of my name goes on.* You will finally become the four-faced Brahmā himself and assume the duties of creation, and then come to me in heaven. You are verily Śiva, imparting my mantra to all those who come to Kāśī." Rāma imparts to Hanumān his own षडक्षरमन्त्र and expatiates on the greatness of that mantra. Hanumān asks Rāma to tell him about His Vibhūtis or things in which Rāma is prominently manifest. Rāma gives out His Vibhūtis (*a la* the Vibhūtiyoga chapter of the Bhagavad Gītā.)

Canto 12. Further elucidation of worship and devotion and their means and ancillary duties. The reading of Rāmāyaṇa, its worship and listening to its exposition are part of these.

Canto 13. Continuation of the worship of Rāma Mantra. Details of Japa, Homa, feasting of Brāhmans etc. Adoration and offering of water to Rāma's Sandals.

Canto 14. How to contemplate. The Advaitic contemplation ('I am Rāma' रामोऽहम्) is best. Elaboration of this non-dualistic contemplation.

Canto 15. The nature of Saṁsāra. The story of Dattātreya and the Brāhman Vedaratha.

Canto 16. The cure for the ills of Saṁsāra; continuation of Vedaratha-story. Then Śiva continues his discourse to Pārvatī: Rāma-nāman the most potent means of salvation.

Canto 17. The nature of the Kali-age.

IV–YUDDHA KĀṆḌA

Canto 1. Sugrīva calls his army. They reach the seashore. *Rāma requests the Sea to be still for a 100 Yojanas and the Sea agrees*, and so has it been since that time. Rāvaṇa takes counsel. Prahasta and *Maṇḍodarī* against fighting Rāma.

Canto 2. Vibhīṣaṇa's advice.

Canto 3. Vibhīṣaṇa comes to Rāma.

Cānto 4. Rāma affording security to Vibhīṣaṇa. Rāma accepting him despite opposition from friends.

Canto 5. Rāma's praise of Vibhīṣaṇa.

Canto 6. At this juncture, the daughter of the Sea sends Nārada to Rāma. *On Nārada's advice, Rāma sees Kanyā Kumārī who was in penance and desired to marry Rāma.* Rāma was an Eka-patnīvrata and was nonplussed at this request. He told her that he was just then going for the battle, and that if she succeeded in catching him up on his return, he had no objection to marry her; but now she should allow him (Rāma) to build a causeway there on the waters.

Then Vibhīṣaṇa suggests that Rāma should pray to the Sea-god. Rāma resorts accordingly to the supplication of the sea at a spot called Cakratīrtha; he spread sacred grass (Darbha) and lay there (Darbha-śayana).

The greatness of the spot where Rāma did Darbha-śayana.

Canto 7. Rāma thus spent four days but the Sea-god did not show himself up, whereupon Rāma took his bow and arrows and shot at the Sea which got dry. Samudrarāja (Varuṇa) now appeared with his queens. Varuṇa's praise of Rāma.

Rāma sends another shaft and fills the seas again with water.

Varuṇa's praise again of Rāma.

Canto 8. Samudra then asks Rāma to direct the monkey Nala to build the causeway. *Story of Nala*, of how while he was a child he had a *boon* from his father that whatever stone he flung into water, would float.

Canto 9. The building of the causeway.

Canto 10. The sanctity of the Setu.

Canto 11. Rāvaṇa sends Śuka and Sāraṇa to spy in Rāma's camp.

Canto 12. The two describe the greatness of Rāma and his army to Rāvaṇa.

Canto 13. Sugrīva's initial encounter with Rāvaṇa and his striking down of Rāvaṇa's crown.

Canto 14. Rāvaṇa arranges his forces at the city gate. Now Rāma addresses Sītā (the real one) who has been on his own person all along; he tells her that some place has to be found now for her, as it would be difficult to fight with Sītā on his person. *She proposes that she would go into the custody of her mother viz. Earth. Rāma says that fifteen days from then, he would send the Māyā Sītā into Earth's womb and then she, the real Sītā, should come out.*

Canto 15. Aṅgada's embassy.

Canto 16. Rāma and Lakṣmaṇa in Indrajit's Nāga-pāśa. It is added that Rāma had previously granted a boon to Nāgas to submit to them for a while. The arrival of Garuḍa and release from Nāgapāśa. Killing of Dhūmrākṣa etc.

Canto 17. Rāvaṇa's first encounter and discomfiture.

Canto 18. Killing of Kumbhakarṇa.

Canto 19. Nārada arrives at this juncture. His praise of Rāma.

Canto 20. Killing of Atikāya.

Canto 21. Killing of Kumbha and Nikumbha. Indrajit's attempt to perform a black-rite at Nikumbhilā.

Canto 22. Hanumān brings the Oṣadhi-hill, thanks to which all those whom Indrajit had laid low, rise up.

Vibhīṣaṇa's timely counsel that they should now interrupt Indrajit's black-rite. Lakṣmaṇa is sent there. 'Three days' fight between Lakṣmaṇa and Indrajit. Killing of Indrajit.

Canto 23. Further killing of leading warriors on Rāvaṇa's side.

Canto 24. Rāvaṇa takes the field. A terrible fight follows. Rāvaṇa hits down Lakṣmaṇa with his Śakti. Whatever side Rāvaṇa turned, there he saw the figure of Rāma, bow and arrow in hand.

Canto 25. Hanumān goes to fetch the Sāñjīvi-parvata. Whoever utters the 12 Names of Hanumān, while going on an errand will meet with sure success.

"*Hanumān, Añjanāsūnuḥ, Vāyuputro Mahābalaḥ* / (*4*)

Rāmeṣṭaḥ Phalgunasakhaḥ Piṅgākṣo' mitavikramaḥ // (*8*)

Udadhikramaṇaścaiva Sītāśokavināśanaḥ/ (*10*)

Lakṣmaṇaprāṇadātā ca Daśagrīvasya darpahā // (*12*)

Rāma praises Hanumān and Hanumān flies to Mount Droṇa and brings it with the Sañjīvi herb. *En route* Hanumān is intercepted by Kālanemi in the guise of a sage.

Canto 26. The killing Kālanemi.

Canto 27. *Meantime Rāvaṇa had gone down to an underground place to perform a black-rite,* on the advice of guru Śukrācārya. Vibhīṣaṇa tells Rāma about this and Rāma sends there Hanumān, Aṅgada and others. Vibhīṣaṇa's wife Saramā shows the way to the exact spot. Rāvaṇa's rite is interrupted. *Hanumān drags Rāvaṇa's wife Maṇḍodarī by the hair.* Rāvaṇa offers fight.

Canto 28. Rāvaṇa consoles Maṇḍodarī and starts for the battle.

Canto 29. The battle between Rāma and Rāvaṇa.

The gods present Rāma with chariot etc. and send Mātali with it. The chariot has a 1,000 horses. (cf. Kālidāsa's Raghuvaṁśa, Canto XII. हरिसहस्रयुजं निनाय)

Vibhīṣaṇa now tells Rāma that the secret of *Rāvaṇa's immortality is at his naval* and therefore asks Rāma to hit there. Rāma does so.

Canto 30. Rāma throws the Brahmāstra too on his enemy. Rāvaṇa falls. The gods come and laud Rāma who had now attained his full divine form.

RĀMA GĪTĀ

Canto 31. The sages now ask for the spiritual significance of it all, why the Lord got into such wrath, how the gods brought down that wrath, and how the gods hymned Rāma for this purpose.

Rāma had assumed the form of Parameśvara at the time of the killing of Rāvaṇa; the magnitude of His form was still growing after the event, so that the minor gods got frightened and approached the major gods Brahmā etc. Then they come in a body to Rāma and sing His praise. Śiva in particular requests Rāma to calm down. Rāma does so and makes Śiva a medium for the spread of Rāma-bhakti among beings.

Canto 32. Viṣṇu's praise of Rāma.

Canto 33. Brahmā's praise of Rāma.

The sages named Vālakhilyas praise Rāma.

Then Indra follows.

Canto 34. Rāma assumes his earlier form. Rāma asks Lakṣmaṇa to fetch Sītā.

Recollecting Bṛndā's curse, he chides Sītā in public and Sītā enters fire.

The gods again assemble and praise Rāma.

Canto 35. Now this Sītā, being in reality the Goddess of Death, assumes her original form.

Agni who had deposited the real Sītā with Mother Earth returns her to Rāma. Śiva's praise of Rāma. Indra's downpour of nectar which restores all dead monkeys on the field to life. Rāma declines Vibhīṣaṇa's offer of reception in Laṅkā-city. Vibhīṣaṇa brings the Puṣpaka Vimāna which all of them mount. They start on the return journey. Vibhīṣaṇa now submits to Rāma that *as the causeway to Laṅkā might be used in future by some powerful king to cross over and harass him, Rāma might demolish it. Accordingly Rāma strikes the causeway with the end of his bow and shatters it.* This gives the place of striking the sacred name DHANUṢKOṬI. The Setu is sundered at three places. The sanctity of Dhanuṣkoṭi. Rāma consecrates also a large number of Śiva-liṅgas at that spot according to a previous resolve of his and worships them.

Canto 36. An excursus into the comparative superiority of Brahmā, Viṣṇu and Śiva; the question arises as previously Śiva was said to have adored Rāma-Nāman and now Rāma is said to worship Śiva. The story of Bhṛgu going to meet the Trimūrtis and his curses to all of them, to Śiva that he should become a Liṅga, and to Brahma that there would be no regular worship of him in the world; Viṣṇu, Bhṛgu actually kicked with his foot but the Lord cherished the spot of his kick as the *Śrivatsa* mark on his chest. Bhṛgu therefore considered Viṣṇu as the greatest of the three.

Canto 37. Having been cursed by Bhṛgu, Śiva did penance to please Viṣṇu; Viṣṇu said that in his Rāmāvatāra, he would himself worship Śiva's Liṅga-form, and invest it with due sanctity.

Canto 38. Rāma reaches in the Puṣpaka the banks of the *Cauvery* (?) where there was the hermitage of sage Tṛṇabindu. There Rāma had built a sand-causeway and therefore that got the name Rāmeśvara. (?)

Rāma stays there three days; the pool where he washed his bow is called Cāpatīrtha; Sītākulya is the pool where Sītā bathed.

They then reach Kiṣkindhā. They take the Vānara women there into the Puṣpaka.

They reach Bharadvāja's Āśrama.

Hanumān sent in advance. Bharata comes; the meeting of the brothers.

Canto 39. Rāma enters Ayodhyā.

Canto 40. Coronation of Rāma. God Vāyu gave Rāma a golden garland.

Canto 41. The Gods praise Rāma.

Canto 42. Rāma presents a pearl garland to Sītā which she gives to Hanumān. Hanumān's praise of Sītā.

Description of Rāmarājya.

VII–UTTARA KĀṆḌA

Canto 1. The sages now come one day and tell Rāma that seven seas beyond, there is a super-Rāvaṇa named Śatānana (hundred-faced demon) and he has an Asura with him called Rakta-bindu and that these have to be done away with.

Canto 2. This demon had obtained a boon of immunity from death at human hands. Sītā says that she would now go and finish him. Rāma approves and sends Sītā with Hanumān and all the chief monkeys and their army. They go by the Puṣpaka Vimāna.

Hanumān is here referred to by Rāma as a manifestation of Śiva himself. And in the battle, he assumes the terrible forms of Narasimha, Garuḍa, and horse, Sītā assumes a terrible form with 18 arms; the ferocious manner of her assault on the demon and her killing him is described. Sītā is praised by gods. The *Sītā-sahasra-nāman hymn.*

The hymn on the five-faced Hanumān (*Pañca–mukha–Hanumān*). They return to Ayodhyā.

Canto 3. The *Rāma–aṣṭottara hymn* –108 Names; the story of king Citravarman on its greatness. It is said that it was this Citravarman who was later born as Janaka, father of Sītā. The same story explains also, in a similar manner, the antecedents of sage Śuka, as a parrot.

..... Śiva tells Pārvatī ..... He who contemplates upon the name of Śrī Rāma becomes liberated even in this life (Jīvanmukta). There is also a sanctifying story to illustrate this and out of my love for you I shall narrate it to you.

There was of yore King Citravarman of the Kekaya country. A very righteous ruler, he was a pupil of sage Gārgya. He had a son named Vaijayanta, most intelligent, but dumb. Citravarman was sad that his only son was dumb and tried all sacred and secular remedies to remove his son's defect. When he was sorrowing about the futility of his labours sage Nārada came and, Him, the King saluted along with his son. Nārada who understood the King's sorrow said that as due reception to a guest was of supreme importance, the King ought not to remain depressed when a guest like him had arrived. King Citravarman however explained to the sage, how the one son that he got through penance after a long time was endowed with intelligence in the faculty of hearing but not with that of speaking and that he would like to know of what karman of the past birth his dumbness was the result.

Nārada then narrated that his present son was previously the son of King Susandhi of the Solar race, bearing the name Prasenajit. Once he went to Vasiṣṭha's hermitage and saw there a beautiful parrot repeating the name of Rāma and requested his Guru to give him the parrot. The Guru gave it. On reaching back his palace however Prasenajit compelled the parrot not to go on repeating that name of Rāma, but to indulge in other talks. The parrot was

accordingly made a plaything of his. In course of time Prasenajit passed away and the parrot went back to the hermitage of Vasiṣṭha and resumed the recital of Rāma's name. It is that Prasenajit who has been born as your son Vaijayanta and it is the sin of compelling the parrot to give up Rāma's name and his ignorant obstruction to the practice of devotion to Rāma that are responsible for his present dumbness. Now if he repairs to Vasiṣṭha's Āśrama again and sits there listening to the parrot's recital of Rāma's name, he will be free from the sin and regain speech.

Nārada then went away. Citravarman sent his son to Vasiṣṭha's hermitage and in accordance with Nārada's words, the son regained speech. When he came of age, Citravarman transferred the kingdom to his son and retired to the forest with his queen.

Then Vaijayanta built a city named after himself and ruled there. After death Vaijayanta was born in Mithilā as King Janaka; and the same parrot was born as sage Śuka, son of sage Vyāsa. The association of their previous lives drew the two together and King Janaka imparted spiritual wisdom to young Śuka as a result of which Śuka became a Jīvanmukta.

Canto 4. The story of how Hanumān came to occupy the position of the emblem on Arjuna's banner.

Arjuna is proud of his bowmanship and asks Kṛṣṇa: While I can throw up a bridge of arrows to cross the waters, why is it that Rāma took the trouble of building an actual causeway?

Kṛṣṇa wants to quell his pride. He replies: The huge monkeys that had to cross required a heavy causeway.

Arjuna claims that his own Śara-setu (arrow-bridge) can stand any strain. Kṛṣṇa points out the vanity of comparing anything with the great battle of Rāma with Rāvaṇa, whereupon a wager starts and Hanumān is brought over to test the strength of Arjuna's arrow-bridge.

Hanumān's weight was so much that to save his poor cousin, the Lord himself had to take once again his tortoise-avatāra and bear up the arrow-bridge. Then out of regard for the same Lord who has now taken the form of Kṛṣṇa for a similar divine mission, Hanumān agrees to sit on Arjuna's banner, for Kṛṣṇa is sure that the mere roar of Hanumān from the flag-staff was enough to lay low the ranks of enemies.

Canto 5. Sītā in the family way. She desires to enjoy again the stay in the forests.

Sītā and Rāma now think about their future too: it was time enough for them to go back to Vaikuṇṭha and Sītā says that the denizens of Vaikuṇṭha are already pressing for their return.

Rama *plans out* the town-gossip about Sītā staying in Rāvaṇa's palace, the abandonment of Sītā in Vālmīki's hermitage, the birth of the two sons there, crowning them as kings and then departing to Vaikuṇṭha.

Canto 6. Rāma was enjoying jokes with his court jesters, Vijaya, Madhumatta, Kāśya, Piṅgalaka, Kuśa, Kālīya, Bhadra, Dantavaktra and Māgadha.

At the end, Rāma asks them what people say of him and his wife and brothers.

They report that people are talking ill about Sītā who had stayed in Rāvaṇa's palace.

Rāma at once remembers sage Bhṛgu's curse and decides to leave Sītā in Vālmīki's Āśrama.

The story of the enmity between sage Bhṛgu and Viṣṇu, how the latter killed the former's wife and the former cursed the latter to suffer separation from his own wife.

Another story of Vālmīki's penance and request to play the father to Goddess Lakṣmī,—to explain why Sītā was abandoned in his hermitage.

Pārvatī asked Śiva how it came about that of all the hermitages Vālmīki's was chosen as a place of abandonment for Sītā. Śiva said that previously sage Vālmīki betook to the Milky Ocean and there performed penance for the propitiation of Viṣṇu. The billows of the Milky Ocean caused him a good deal of harassment and in a mood of vexation he exclaimed that as, evidently, the Milky Ocean was haughty with its being the father of Goddess Lakṣmī he would also do penance to become the father of the same Lakṣmī. Having sworn thus he left for the banks of the Ganges to do penance for the new purpose. Goddess Lakṣmī appeared before him and when Vālmīki expressed his desire that she should become his daughter the Goddess said that she would never be born of any physical womb, that in the Tretā age when her lord Viṣṇu would be born as Daśaratha's son, she would appear out of Earth as Janaka's daughter and in the end by reason of some evil gossip provide an opportunity for taking shelter in his hermitage like his very daughter and that Vālmīki would derive the necessary parental joy by tending upon her two sons who would be born in his hermitage.

Canto 7. Śatrughna kills the demon Lavaṇa.

Birth of Kuśa and Lava to Sītā in Vālmīki's Āśrama. So named because they had their Rakṣā (talisman) with *kuśa* and *lava*.

Canto 8. The Aśvamedha sacrifice performed by Rāma.

Vālmīki comes with his two latest pupils; Kuśa and Lava sing his new epic Rāmāyaṇa.

Canto 9. Vālmīki brings Sītā and speaks to Rāma about his unjust abandonment of her. Sītā swears and asks Mother Earth to take her into her bosom; Sītā disappears. The Gods and Brahmā praise Rāma.

16 Names of Rāma which one should always recite at dawn.

After a time, the Queen mothers pass away.

Canto 10. Gārgya, from Bharata's uncle's court comes and offers to Takṣa and Puṣkala, the two sons of Bharata, the Gandharva kingdom of Yudhājit.

To Aṅgada and Candraketu, sons of Lakṣmaṇa, Rāma gave the territory on the west.

Canto 11. Now the God of Time comes in the guise of a sage to Rāma to remind him of the time to return. He adopts a plan to take Rāma and Lakṣmaṇa. "Whoever would break into the privacy of Rāma and Kāla who were then conversing, had to be killed." Lakṣmaṇa was told of this order.

Canto 12. Sage Durvāsas comes; Lakṣmaṇa had to break into Rāma's private audience to Kāla and thus submit himself to the death penalty.

Lakṣmaṇa enters Sarayū and disappears.

Rāma then establishes his sons, Kuśa at Kuśāvatī and Lava at Śirāvatī and decides to return to his heavenly abode.

The people desire to follow him; his whole band of monkey allies and Vibhīṣaṇa come. Śatrughna comes having entrusted his region to his sons.

To Vibhīṣaṇa, Rāma gives the image of Raṅganātha worshipped in his family and asks him to live, rule and cherish his story till eternity. The image is given with its Vimāna or shrine.

Hanumān: Rāma asks him to take care of Laṅkā and Vibhīṣaṇa, for which Hanumān promises to remain always facing the southern direction.

Canto 13. Vibhīṣaṇa's hymn to Hanumān.

Canto 14. The story of the origin of the famous South Indian shrine Śrīraṅgam where Vibhīṣaṇa is said to leave the Raṅganātha image given by Rāma.

This image was originally worshipped by Brahmā on the banks of the celestial Virajā.

Then it came to the banks of Sarayū where the Ikṣvākus worshipped it for four Yugas.

Then it came to the banks of the Cauvery in Cola country. While coming to Laṅkā with the image given by Rāma, Vibhīṣaṇa rests *en route* at the present site of Śrīraṅgam but when he starts, he is unable to lift the image from its resting place.

Canto 15. Rāma asks Jāmbavān to take a boon; Jāmbavān says that having seen Rāma's valour and fight in Laṅkā, he very much desired to enjoy a duel with Rāma. This boon too he grants, but says that it will be carried out in his Kṛṣṇa-incarnation.[1]

Rāma again turns to Hanumān: Blesses him to live till eternity and keep Rāma-bhakti alive.

Cantos 16&17. Rāma's spiritual teachings to Hanumān.

Canto 18. Rāma departs accompanied by the citizens of Ayodhyā.

Canto 19. Rāma coming back to Vaikuṇṭha. The Vānaras and Ṛṣis who had taken part in the story of Rāma are re-absorbed into those Devas from whom they had manifested themselves.

The greatness of the Rāma-story and the Rāmāyaṇa epic.

Canto 20. The merit of listening to the recital and exposition of the Rāmāyaṇa, as set forth in the text *Umā Saṁhitā*.

A story to illustrate the efficacy of Rāmāyaṇa-recital.

Canto 21. The same continued. Particular verses of the epic, तपःस्वाध्यायनिरतं etc., मा निषाद etc., इमौ कुमारौ भद्रं ते etc. specified and the merit of reciting and listening to them extolled.

Two verses on Rāma and Sītā to be used in worship. Details of worshipping Rāma, Sītā and brothers in images.

1. This refers to the story of the gem Syamantaka and Kṛṣṇa marrying Jāmbavatī.

Canto 22. The same topic continued.

Further specific verses, in the further parts of the epic up to the Uttara Kāṇḍa mentioned and the benefits of their recital set forth.

Śiva winds up his discourses on Rāma and his story to Pārvatī.

Sūta winds up his recital of the above to the sages.

The *Tattva Saṁgraha Rāmāyaṇa* is to rid one of any doubts about the real truth of the Rāma-incarnation.

Here ends the Uttara Kāṇḍa and the Tattva Saṁgraha Rāmāyaṇa.

ANALYSIS OF THE RĀMĀYAṆA-TATTVADARPAṆA
THE AUTHOR'S OTHER WORK ON THE RĀMĀYAṆA

The work opens with a maṅgala-śloka on Rāma:

श्रीरामामरभूरुहः सकलदः सीतालतालिङ्गितः
व्याप्ताण्डो गुणमूर्तिनिर्जरगणस्कन्धोपशाखः स्वभूः ।
नानालोककुलायगात्मपतगः सत्त्वादिकल्कः कथा-
गन्धस्सद्गुणपुष्पवान् विजयते मुक्ताध्वनीनाश्रितः ॥

The second verse is important, since the epithets used for Rāma therein are taken as the basic concepts of the theme of the work and expounded.

ज्ञातं परेशं मुनिभिर्जनार्थदं शुचिं गुणाधारमजं सशक्तिकम् ।
प्रणम्य रामं सदुपास्यविग्रहं करोमि रामायणतत्त्वदर्पणम् ॥

The author then states it as his aim in this work to interpret the Rāmāyaṇa so as to bring out the truth that Rāma was the Para Brahman, Supreme Being.—(P. 2.) श्रीरामायणास्यं काव्यमचीकरत् । तच्च प्राचीनाचार्यैः बहुधा व्याख्यातम् । तथापि स्वमनीषापरितोषाय यथामति परब्रह्मपरतया उपपादयितुमुपक्रम्यते ।

There are a number of quotations from texts glorifying the Rāmāyaṇa, the chief of which invoked frequently being Vidyāraṇya's Rāmāyaṇarahasya [1] expounding the idea that the whole Rāmāyaṇa is an embodiment of the Gāyatrī: (P.22.) कृत्स्नरामायणस्य गायत्रीस्वरूपत्वं तत्परत्वं च श्रीरामायणरहस्ये विद्यारण्यश्रीचरणैः संग्रहेणोपपादितम् । Vidyāraṇya's work, almost the whole of which is quoted, is met on the following pages: 22, 40, 104, 106, 163-4, 264, 347, 349, 351.

(1) Printed in the Saṅkaragukulapatrikā.

The other texts quoted are:

Agastyasaṁhitā pp. 96, 112, 141, 384, 408, 447.

Āpastamba (Dharmasūtra) p. 543.

Umāsaṁhiṭā (frequently) pp. 19, 42, 46, 48, 59, 141.

Dharmakhaṇḍa (used also in the Tattvasaṁgraha Rāmāyaṇa): Pp. 17, 19, 43, 60, 135, 223, 376, 377, 430, 505.

Narasiṁha (Purāṇa) pp.121, 143, 209.

Padma (Purāṇa) pp. 122, 138, 141, 176, 375, 447, 471

Parāśara (Viṣṇupurāṇa) pp. 152, 575.

Brahmāṇḍa Purāṇa p.141.

Bhāgavata (Purāṇa) pp. 107, 163–4, 201, 408,

Mahābhārata pp.123, 125, 145, 232, 259, 408.

Do Mokṣadharma p.118.

Do Śāntiparvan p.361

Do Harivaṁśa p.123.

Rāmagītā pp.9, 131, 151, 379, 465.

Rāmatāpinī (Upaniṣad) pp.141, 389.

Varāha (Purāṇa) p.376.

Viṣṇupurāṇa pp.66, 96, 101, 106, 121, 200.

Saṁkṣepaśārīraka p.162.

Skānda (Purāṇa) pp.18, 22, 51, 52, 121, 141, 375.

The following chapter-colophons give an adequate idea of the Contents:

Chapter. 1. Gāyātri-svarūpatvādi-kathana.

„ 2. Veda- „ „

„ 3. Vibhīṣaṇa-Śaraṇāgatyādi-kathana.

Chapter 4. Śrī Rāmasya Parabrahmatā-kathana.
„ 5. „ Nārāyaṇa-sattvajñatvādi-kathana.
„ 6. „ sarva-mukti-pradātṛtvādi-kathana.
„ 7. „ manuṣyatva-nirākaraṇa.
„ 8. „ niyojyatvādi-nirāsa-nirūpaṇa.
„ 9. „ parama-pavitratva-kathana.
„ 10. „ Kalyāṇa-guṇa-svarūpa-nirūpaṇa.
„ 11. „ Upāsanā-kathana.
„ 12. Rāma-svarūpādi-kathana.
„ 13. Avatāra-nirūpaṇa.
„ 14. Rāmasya anekastrīsametatva (as Lord)
„ 15. Tattva-jñātṛ-svarūpa-kathana.
„ 16. Vairāgyādi-sādhana-nirūpaṇa.